

DESIGN

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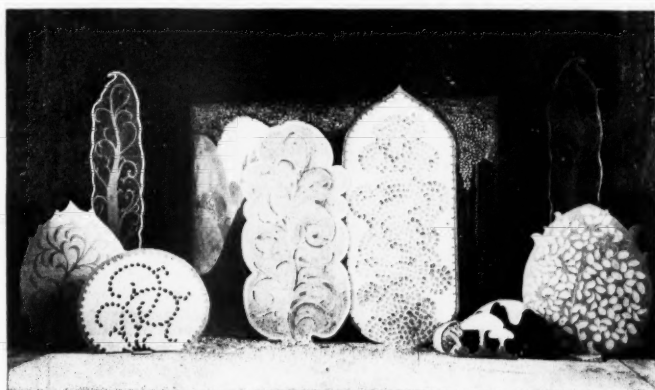


Plate VII

DESIGN FOR STAGE SETTINGS

N. B. Zane

University of Oregon



HERE is great appeal in the field of stage settings for the student who has begun to use his design knowledge in personal expression and to use his imagination in that expression. Outside the given requirements in the character of the set—room interior, garden, forest, toy shop and so on—he is a free, creative agent, and the more of personal vision he has, the better his work. Modern stage fittings allow him to develop his product

in a simple but effective way. One of the greatest aids in this respect is the neutral gray curtain for a background. Figure I shows the curtains in place about the three sides of the stage, made of neutral gray Canton flannel which hangs in pleasing folds, of good texture and takes colored lighting beautifully. With such a background a great variety of effects is possible. The furniture and other accessories against this background may be moved readily about to a new arrangement that produces an entirely different effect of environment. It becomes a matter of a few beautiful and significant "props" correctly placed as to the balance of the picture from the audience—and the curtains are harmonious with the whole. In fact, by their neutrality they aid the imagination in doing its work. For example, an outdoor scene—say a garden—(figure 1) can be done with a decorative reminder of garden trees and a garden bench. It is quite a jump from the old realism, based upon imitation, to the simple suggestion of a few, significant props in good color and well placed. But the modern scenic artist knows that the reality in the imagination is the most convincing reality—that imitation trees are not much more than imitations and that a frank abstraction in design gains power by its direct truthfulness—its lack of deception.

An indoor scene is equally satisfactory. Take "Figure-heads", a delightful one-act play by Louise Saunders in the volume of plays called "Magic Lanterns". The play calls for a center opening—see Figure II—managed by opening the forward set of curtains, pulling the rear curtains tight (so as to take lighting without folds), a high-backed seat being placed in the



Plate VIII

opening as required. To be sure, if one desires to design the window more richly, the effect may be had by painted beaver board mounted upon a skeleton frame of wooden strips, figure III, with a real, wood balcony on the rear. This is an excellent problem for schools in which the classes in oral expression, manual training and design can work in cooperation. The surface pattern of the beaver board window frame may be stencilled and the couch cover printed by linoleum blocks. A magnificent looking cover can be produced at light expense by the use of drapery satine, say gold color, blocked with two blocks in soft



Plate VI—(See Page 106 for IV and V)

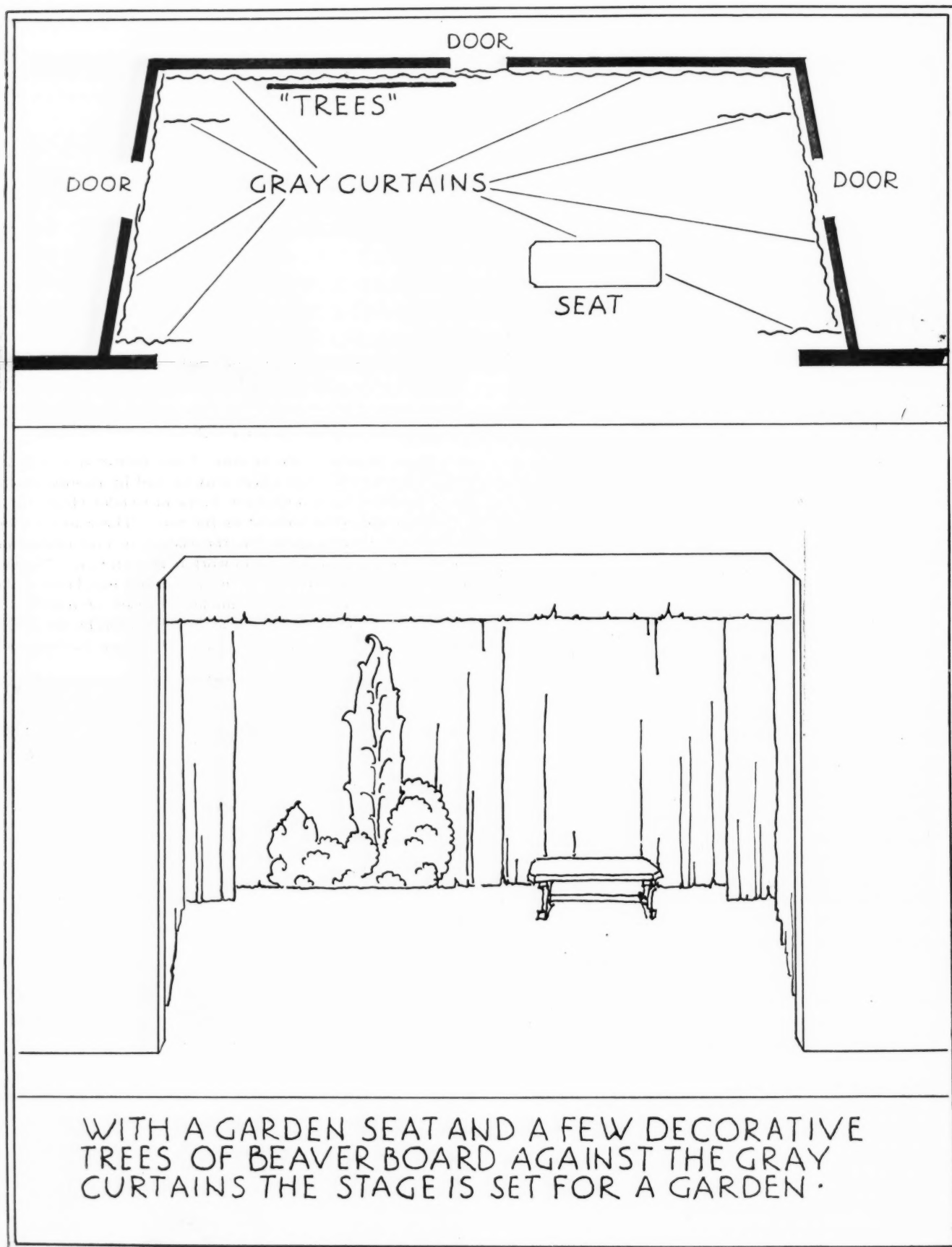
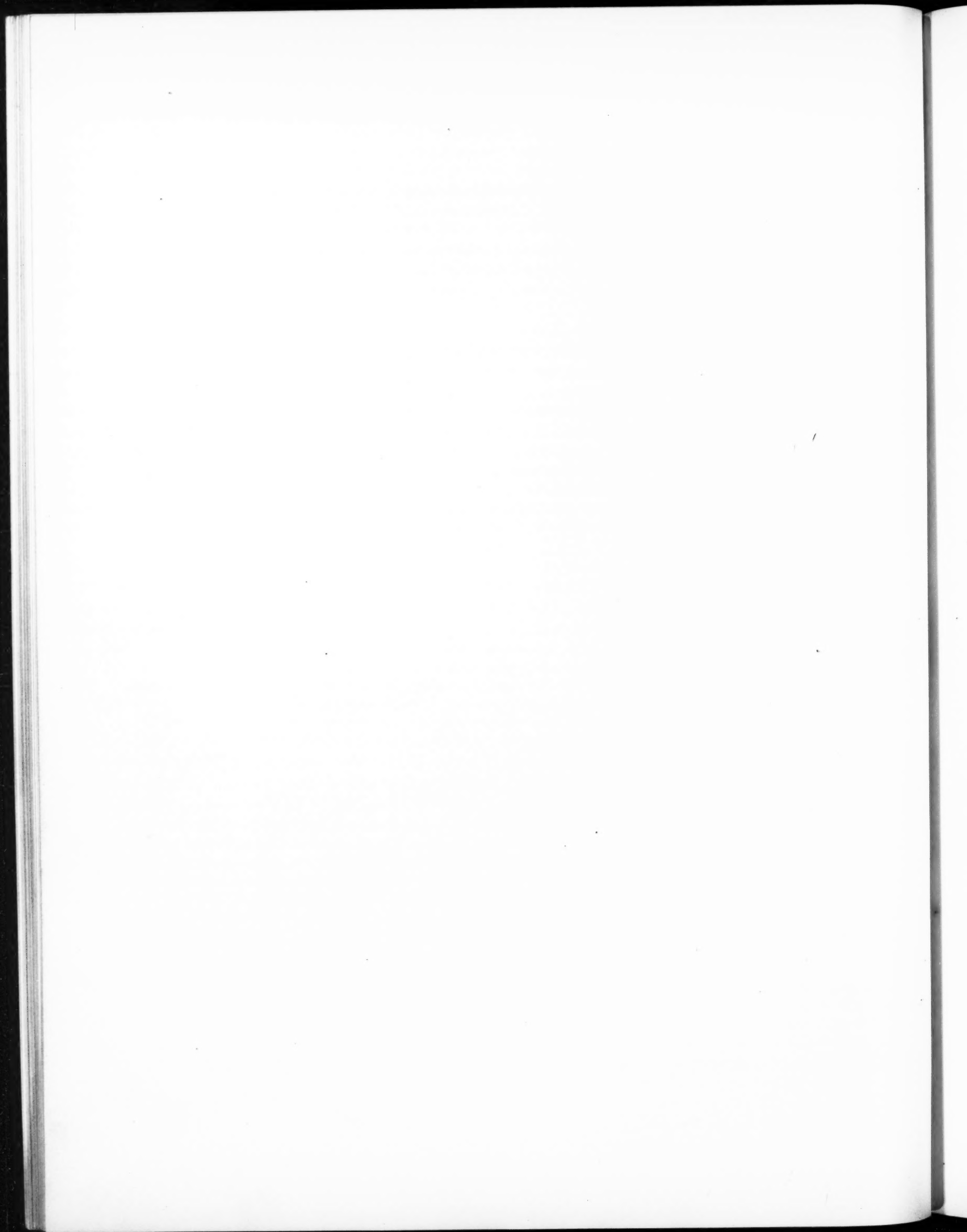
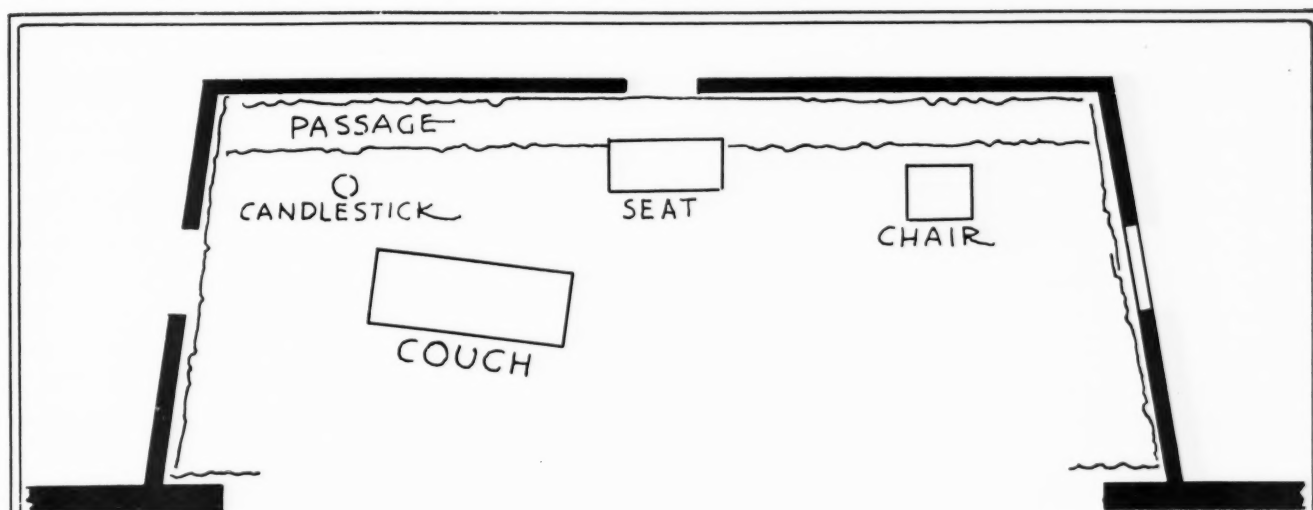


Plate I—N. B. Zane

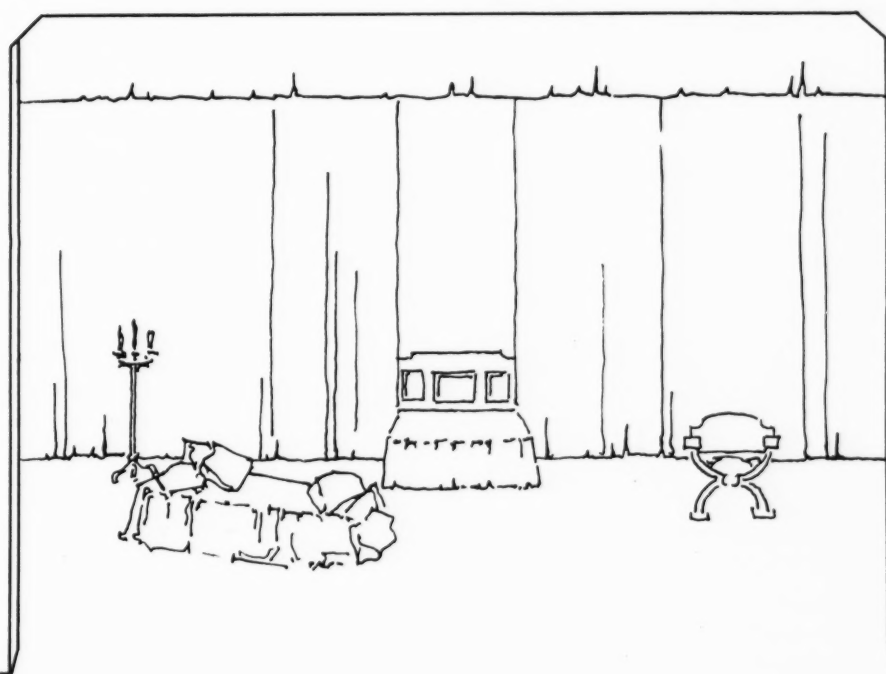


COVERED JAR AND PLATE—JETTA EHLERS





THE STAGE AS SET FOR "FIGURE-HEADS"



AN OPENING BETWEEN THE FOREWARD CURTAINS IS MADE THE CENTER OF INTEREST BY THE SEAT & THE EFFECT OF BLUE LIGHT BEYOND IT.

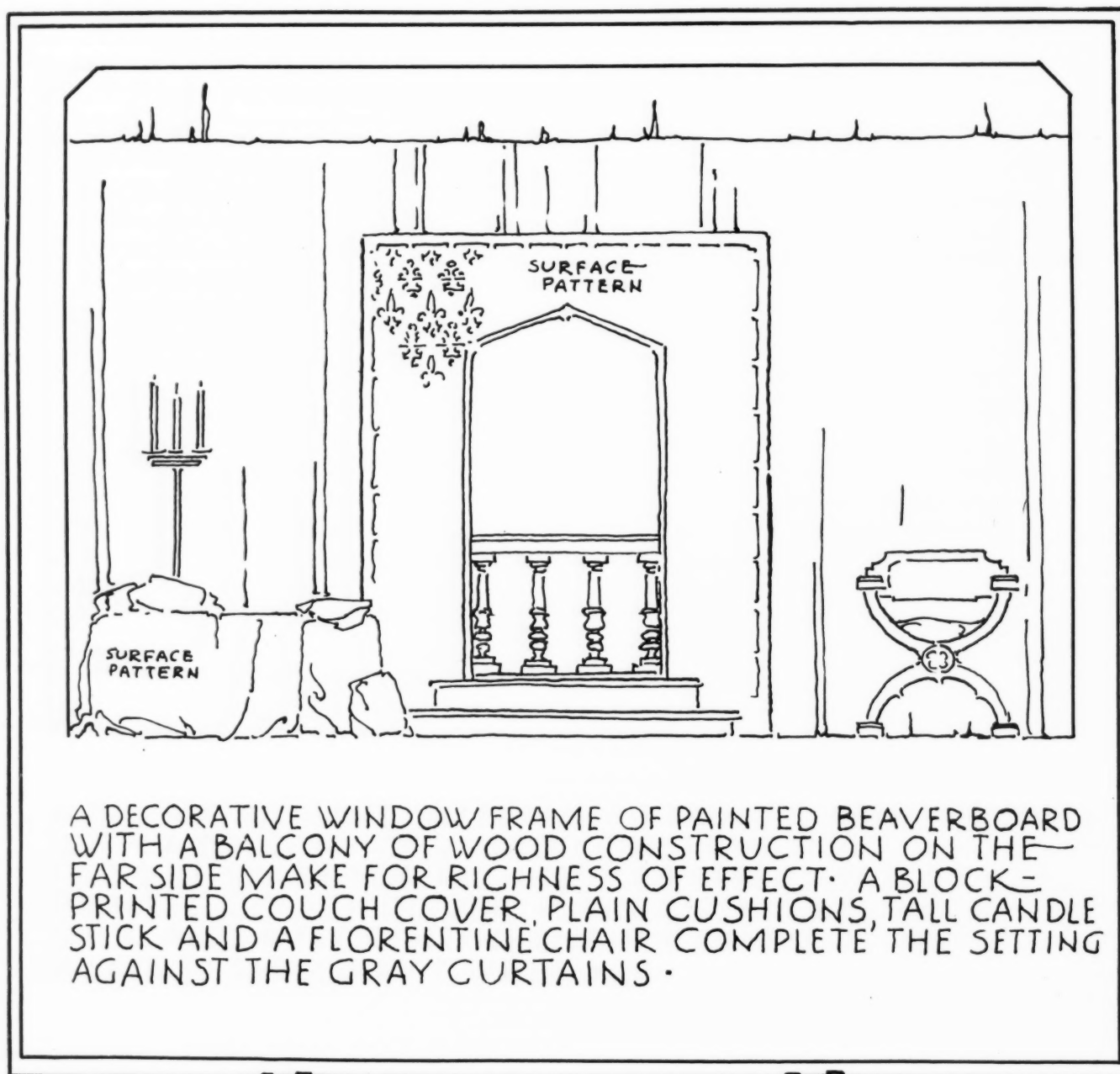


Plate III—N. B. Zane

blue and green. Figures IV to VI show blocks for just such a purpose—the enclosing frame part of the pattern, the center spot and the effect of their combined printing. Large pieces of cloth can be turned out in a few hours' printing and they can be used again and again in different ways.

The student is urged to study the paper on "Producing Shakespeare" by Mr. Claude Bragdon in the *Architectural Record* for March, 1925, in which the details of a problem of an elaborate setting are nicely solved and suggestions given for good effects in certain period furniture. Some other designs for simpler work, in color, may be seen in the London edition of *The International Studio* for February, 1925, by that talented designer George Sheringham. They are inspiring.

There are occasions, however, when a stage in the usual sense of the word is an impossibility. Figures VII and VIII have to do with such a situation. In this instance the old story of Ali Baba, in the Arabian Nights, was interpreted in

comedy pantomime as an opportunity for creative design. Our little production was simple. Even the front curtain was eliminated in favor of "design trees" that moved on wires as the magic of the situation required. It happens, happily, that our students are completely won to the validity of this field of applied design. It was a pedagogical device on my part and seems to have done its work. We transformed the Sculpture Studio into a little theater with as much Oriental atmosphere by simple suggestion as we could command. The set was planned as an abstractly decorative rendering of a cave with foreground trees—contrived to suggest the maximum achievement in form, color and "magic." The problem was first studied by an arrangement of stiff paper shapes in a cardboard box to visualize the idea and arrive at a working basis so far as materials and relative sizes and positions were concerned. For the cave, three "drops" were contrived of unbleached muslin

(Continued on Page 106)



TREATMENT FOR VASE

Walter K. Titze

Cover the entire vase with equal parts Carnation and Pompadour, then fire. For second fire all dark in design is oiled and dusted with Blood Red to which add a little Violet of Iron.

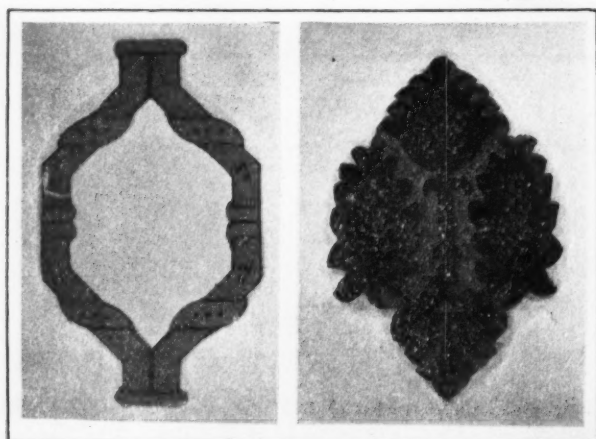
TREATMENT FOR BOX

Walter K. Titze

Carry out the light grey background in Lavender enamel; the medium dark is Violet No. 2; the darkest value is 3 parts Violet No. 2 and 1 part Turquoise Blue. White in design is 3 parts White and 1 part Lavender.

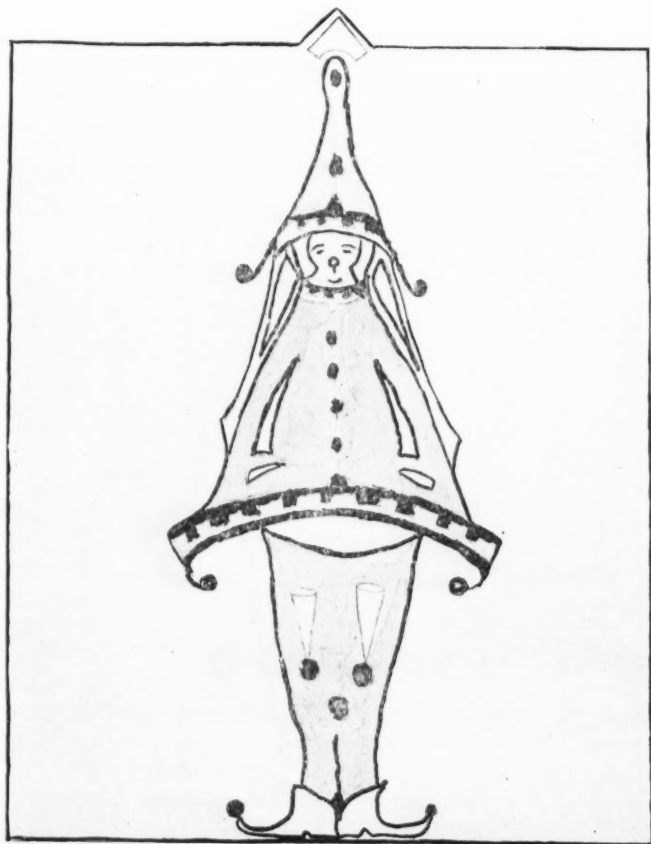


Vase and Box—Walter K. Titze



IV
BLOCK VI IS EXACTLY 14 INCHES HIGH. IT FORMS
AN ENCLOSING FRAME FOR VII WHICH IS TO BE
PRINTED IN A SECOND COLOR. LARGE BLOCKS
COVER LARGE AREAS QUICKLY.

stretched upon rectangular frames of 1x3 wood, given a coat of glue "size" and outlined in charcoal for the painting in kal-somine colors. Trees were made of beaver board sawed to shape and painted in the flattest, abstractly decorative way possible. In fact the whole thing was an experiment in abstract design. It was planned especially to prove to a student group—as ultimately happened—how satisfying such a production might be. The trees that closed the entrance to the cave—except when the genie bade them move aside—were equipped

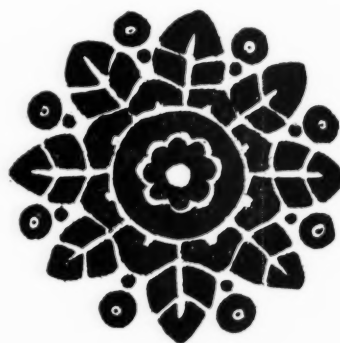


J. Jacquin—Decorative use of figure by Felix Payant

with vertical wood supports on their backs and a curved nail which permitted movement over a wire. The project was carried out in the end of a long modeling studio, all usual working equipment being removed except the model stands. They were covered with rugs and used as rear seats. Further "atmosphere" was obtained by covering the floor with oriental rugs, with many cushions here and there, dim lighting and specially arranged music for strings and flute. In this case the usual curtains were eliminated. In fact, out of necessity grew the device of the movable trees—with resultant novelty of effect. The characters were posed and music playing when the audience was admitted—the element of surprise being aided by keeping the affair a secret until the doors were opened, and the cause of advertising served by the obvious preparations behind locked doors that are usually open. The entrance door was decked out in Persian style.

Two books are suggested: Cheney's "The new movement in the theatre," and Moderwell's "The theatre of today."

♦ ♦ ♦ ♦



Bowl—Olga Berger



AN ANIMAL FRIEZE FROM THE CHILDREN'S LIBRARY

M. Louise Arnold

Art Director, Redlands Public Schools

A FRIEZE is always an entertaining project and is one of the best for cooperative work in Art classes.

The accompanying photographs show the panels which make up a frieze presented to the Junior Room of the Smiley Public Library in Redlands, Calif. They were made by the Freshman drawing class in the Redlands High School under the direction of Miss M. Louise Arnold, who tells here just how it was done:

We have celebrated "Be Kind to Animals Week" so many times, and in so many ways that we were hard put for a new idea. We had been planning for some time to make decorations for the children's section of the library, so, while the elementary schools made posters and the advanced classes made animal designs, we chose the animal motif for the Library and decided that by rushing a bit we could get the frieze done in time for Humane Week.

The space round the top of the walls was not a continuous one but was divided by beams. We measured the spaces and found that panels two feet wide and seven feet long would just fit. It was a lucky number, too, for that is just the size a piece of Beaver Board makes when quartered; so two large sheets made eight panels—luck again, that was just the number we wanted!

We debated whether to use original animal drawings or those taken from familiar books and decided that the children would enjoy most seeing the little people they knew best. We

sent to the Library for a bunch of the most popular books. The well smudged pages told us which to choose. Then with sheets of wrapping paper, about two feet square, we set to work. Each pupil made several large drawings, freehand, and selected at random thru any of the books. There was only one direction; the drawings were to be of a size that would fill or almost fill the sheet of paper from top to bottom. This kept the drawings from having the poverty stricken look which the amateur so often achieves and at the same time made it possible to use any of the drawings in the same panel.

When we had made several drawings a piece we laid them all over the floor and shuffled them about until we got several in a group that suggested a situation. As the drawings were all from different stories and books this part was a lot of fun. Our determination to use at least one drawing from each pupil added to the zest of the game. When we had eight rather good arrangements we drew them on the Beaver Board.

All the panels are community work save the Pig one, and little Vivian Cline, the hardest working child I have ever seen in any class, wanted to try that one herself. She selected the merry little grunTERS from different pages in the pig book and made the composition herself.

We painted in the outlines with brush and ink; then, we painted them in the most brilliant colors with poster paints. I am very sorry that photographs can't show color. It's really too bad for a bear's checkered magenta pants to be reduced to black and white. And the pig panel while not so brilliant is a most scientific job in the use of color. The young dancers are all three pink but each a different pink—yellow-pink, rose-pink and a greyed pink just between those two. Their colors are





carefully repeated in the fond parents; the grass color is repeated on the cushion back of father and in the bow on mother's neck; the blue eyes of the middle pig are repeated in the blue and pink flowerets at their feet, and in mother's knitting.

With several people working on one sheet, the selection of colors, their proper repetition and the keeping of the whole eight panels in the same key made a most delightful, if strenuous, problem. It was the sort which makes the youngsters come early and stay late and sneak in between times.

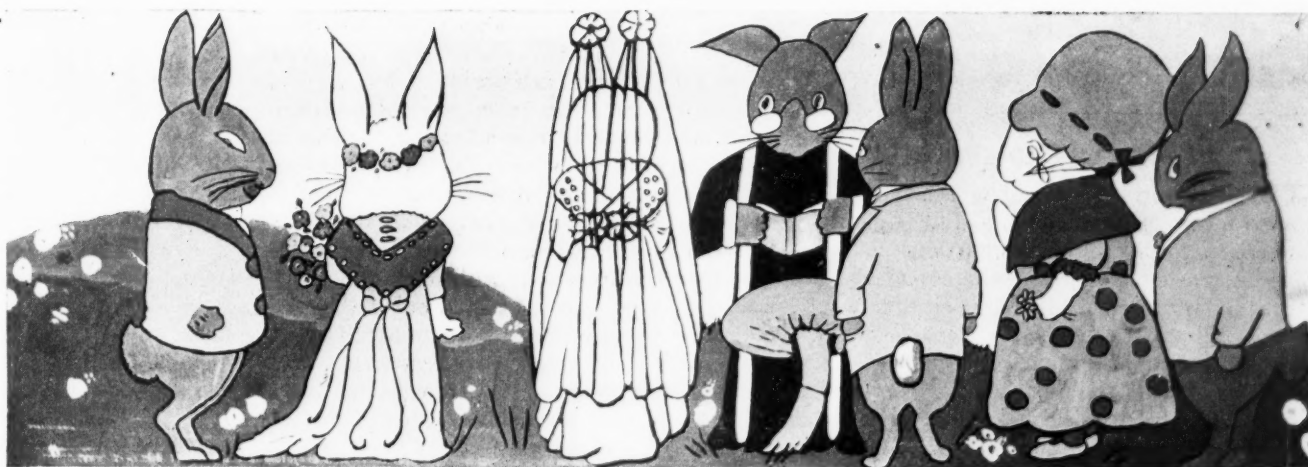
We did get them finished in time and they made an amusing bit of the Humane Society exhibition and are left as a permanent decoration. From the number of grown people that go in to see them we suspect that they like them too, and we have already been invited to do the decorations for a children's shop downtown next year.

THE PARIS EXPOSITION

The Editor, having just returned from France in time to get out the November issue from material on hand, has not yet been able to put into shape the quantity of material gathered upon the ceramics at the Exposition of Decorative Arts in Paris. As soon as cuts can be made, a series of very fully illustrated articles will be published in *DESIGN*, which should be very helpful in suggestions both for form and decoration. The foreign potters and manufacturers have been generous with photographs of the most interesting things shown.

The point of greatest interest in connection with the exhibits of industrial art crafts is the widespread employment of really clever artists for the original models of all manufactures. There were little or no adaptations of historic ornament, copies or





adaptations from Museums or reproductions of time worn motifs. It would seem that America should make its greatest effort to prepare for the coming Exposition at Philadelphia, giving convincing proof, not only that we have the artists capable of designing equally, if not more, interesting originals, but that our manufacturers are courageous enough, and wise enough, to employ them, to put their designs on the market and, by discarding the old worn out stuff, force those who are backward in art appreciation to use the more up to date designs. It would be a little like forcing a dose of Castor oil down a child's throat in some cases, but there is no doubt that the majority

would buy new and good designs as willingly as old ones. The minority, with good taste and art appreciation, would rejoice, and "nilly-willy" the average taste would mount to better things.

At present our reputation in Europe for putting out most unoriginal and uninteresting commercial art is far from flattering. As a matter of fact our art methods are developing the originality of our students in a way that far surpasses European methods and we have the technique also, if only manufacturers could be induced to take chances on the public consumption of their output.



BEGINNERS' CORNER

Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.

"FROM AN OLD SPODE CUP"

FOR inspiration in our work we are constantly turning to the fine old porcelains of the past, finding in our study of them much to stimulate and help our bump of invention. Museums and libraries spread before us a wealth of material, but of course only those living in or near the large cities have access to the Museums. Libraries, which in this blessed country of ours are everywhere, bring to all some measure of the world's treasures, and one is missing out who is not making use of them for study. "Design" tries to bring to you by means of photographs many of the Museum's finest things, you would be surprised if you knew at what cost and I am afraid that many pass these things by with a casual glance. Try to study the underlying principles of these pieces, how the shape decorated has been divided into interesting areas, the general construction line upon which the pattern is built, the contrast of shapes, the contrast in the size of the forms used. It will not take even a beginner very long to discover that underneath all of these things lie certain fundamental laws. The beginner would be greatly benefitted by some understanding of this. If one is going on to serious study and advancement it is imperative. At the commencement of a new season there is no better advice I can give you than to train yourself to observe and study. By that I mean not mere copying but an honest endeavor to get at foundation things.

The design which is our problem for this month had its origin in a lovely old English tea-cup, a bit of choice Spode. No attempt was made to copy the original, but the very happy combination of gold and color in the pattern suggested something which might be very charmingly used on a tea-set, and so here it is for your edification. If you are using the design on Belleek or Satsuma the rose forms are to be done in enamel. If on the ordinary white china they will have to be in flat color. In either case the leaves are to be done with Gold. Trace the design carefully and transfer to the china using graphite impression paper. Often great difficulty is met with in working on a very rounded surface. It will assist matters if you slit the tracing paper a little at intervals, both top and bottom. These

cut places may be lapped and fastened with bits of adhesive plaster, thus fitting the shape more closely and making the tracing much easier to do. If enamels are used, the color is Deep Pink. For flat color use Rose, which should be painted in smoothly without shading, cleaning up the edges with toothpick and cotton. For the leaves and stems use Gold to which has been added about four drops of liquid Bright Gold. Mix these well together using oil of lavender to thin. This proportion is of course for one whole pat of the Roman Gold. Do not use turpentine with this combination. For Belleek or Satsuma one might add another drop of the Bright Gold. This will stand up beautifully on soft glazed ware. In fact I prefer it to the hard gold usually recommended. The color or enamel may be successfully done with one coat, but the Gold will need a second. To sum up our lesson:

Do not use enamel for the flowers if you do the work on hard china.

Do not use turpentine with the mixture of the two golds.

Do not, in cleaning up the work, leave the slightest smudge of gold, as this mixture leaves ugly purple stains. Use alcohol for cleaning.

Do not fail to keep the edges of the flower shapes very clean cut and sharp, otherwise the grace of the pattern will be lost.

TREATMENT OF COLOR SUPPLEMENT

Covered Jar in Enamels—Colors used are Turquoise Blue for bell shaped flower with the darker part Ming Blue to which is added one-third White Enamel.

The round flower is of Red Violet, center dot Yellow. Leaves are Grass Green.

The bands and knob are of the Ming Blue and White mixture.

The fine lines are all of Black, the ordinary china color, and are drawn in with pen. The flowers may have a fine outline of Black if desired.

Plate Enamels—Colors used for single florets are, Pink, with inside marking of Deep Pink. Dot of Canton Blue, Scalloped band and dots of Canton Blue. Edge Grass Green.

Center motif.—Bird, body Yellow Brown, tip of tail Canton Blue. Wing Canton Blue with touch of Cobalt Blue on under side. Top of head Canton Blue. Bill and eye Cobalt Blue.

Flowers, upper right, Red Violet, lines Deep Pink, dot Yellow Brown. Lower center, Deep Pink; left, Pink with markings of Deep Pink and Canton Blue dot.

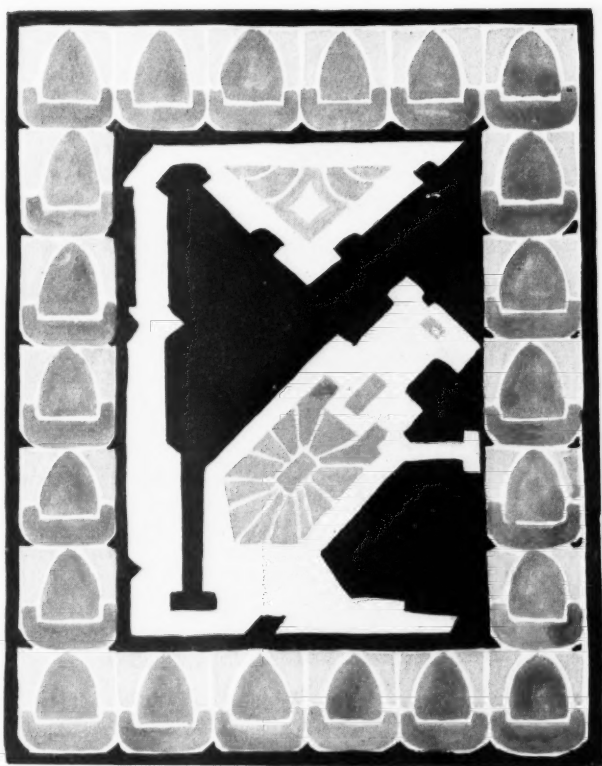
Leaves are Grass Green, center markings and small leaf at lower right of stem Canton Blue and dots on under side of upper spray at left, the same.

For all of the greens on this plate use two parts Grass Green, 1 part White.

For Flat Colors use—Peach Blossom, Rose with bit of Ruby, Ruby used thinly for darkest flower, Yellow Brown, Olive Green to which is added Apple Green and Aztec Blue.



Tea Pot—Jetta Ehlers



The Nutty Squirrel—L. Welton

A LESSON AND LAUGHTER

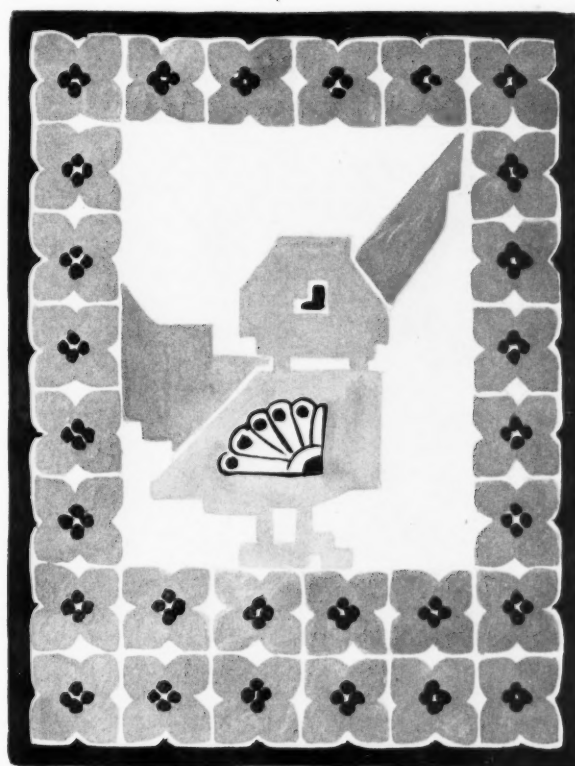
Sylvia G. Coster

Evander Childs High School

IT is sometimes a happy thing not to take art too seriously; and it is always a safe thing to inject a little humor into teaching. So we tried the experiment of making "do funnies" for a change from the serious "units" and borders on which we had spent so much time. The class was a first year class in design. The high school was mixed, boys and girls, a college feeder, and in a good residential neighborhood. The New York Zoological Garden was not far distant and many of the students lived near it.

Design is so much a result of conditions and specifications that we decided to settle those first. We agreed to work in a vertical oblong with a border. There were almost as many oblongs and borders as there were members of the class. Some were fairly good and others frankly bad. But—life is also like that, and we were going in for the unusual this time and did not stop to worry. The purpose of the plate was to make the inside cover, either front or back, for a collection of Zoo-stamps. We decided not to attempt to rival the Zoo photographs in naturalistic treatment, but to be as funny as we could be and still retain order and balance. So the birds or animals were to be "such as never were, on land or sea." In that specification we eminently succeeded.

The next step was to obtain inspiration. This was the teacher's job and at first it was a difficult and uncertain job. The quickest way to kill imagination is to present too much nature for study. The quickest way to kill interest and effort is to give nothing at all as a point of departure. You must start somewhere. Nothing ever yet was developed from the universe at large. On the other hand, a wise start is the work half done. We threw all pedagogy to the winds and plunged in at the point when the finished work should show a definite characteristic of some sort. Ask a boy or girl to think of some-



The Cheerful Chicken—E. Murray

thing the way an Indian would think of it, and your answer would correctly be an amused and tolerant silence. Ask a boy or girl to tell you the characteristic of many designs done by Indians in weaving or beading and many will be told pretty exactly. We studied what the Indians selected for their rendering of dogs and cats and men and tents, and learned these points.

The main directions of the mass boundaries are carefully preserved.

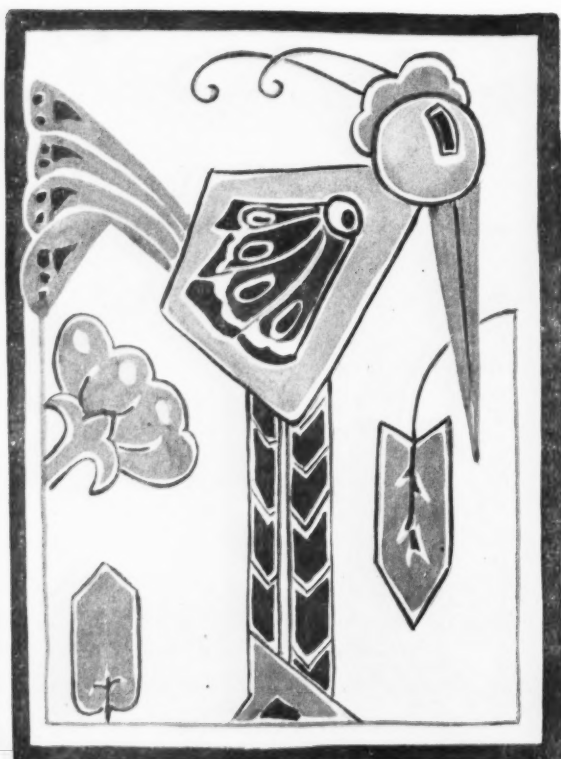
The masses are reduced to a minimum in number.

The resulting figure is given a decorative character by having a definite technique and an artificial scheme of color.

It is the author's humble belief that this is a reasonably good way to obtain a decorative rendering of anything.

The reaction of the class to the first step was completely satisfactory. The dominant lines of eagles, rabbits, squirrels, sparrows, camels, autos, girls playing tennis, coffee-pots and sailboats were put upon the board without hesitation. In many cases the work was more characterful than the teacher's examples. These dominant lines had to be done without thought. Delay or questioning killed the lead at once. If no intention guided the chalk, the subject was changed. Ten minutes saw every pupil possessed of a flying start. Then began the work of developing the masses. We decided on not less than three nor more than four to any form, the head, body, tail, or legs, or wings. These masses were rendered in some easily read form, not always geometric. There are dozens of familiar descriptions beside circle, square and triangle: bell, balloon, kite, cup, crescent, rose, ladder, bulb-shaped, are a few. It was insisted on that every mass should be clearly recognizable as a simple shape. Then we began to develop their combination. Each group of masses had to follow the laws of design, displaying variety of form, size and edge, good balance of weight and detail, good unity of structure, harmony with its oblong, and rhythm of contour.

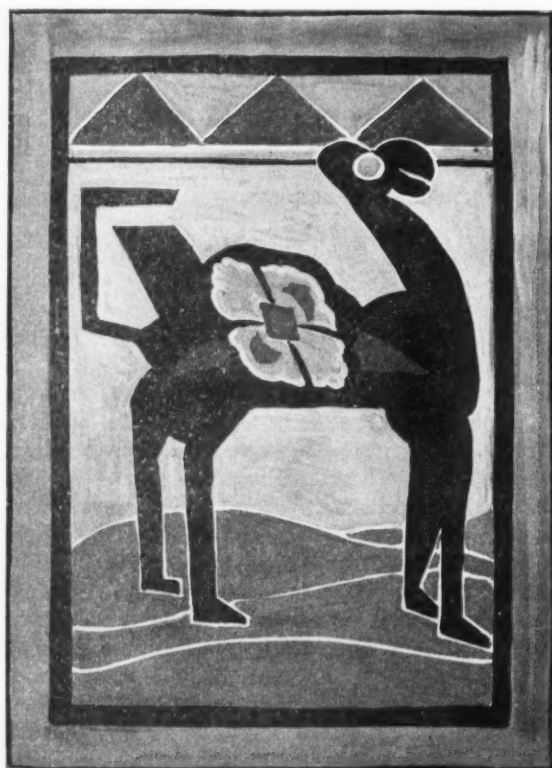
About this time it began to be noticed that some of the pupils were developing animals whose own mothers would not



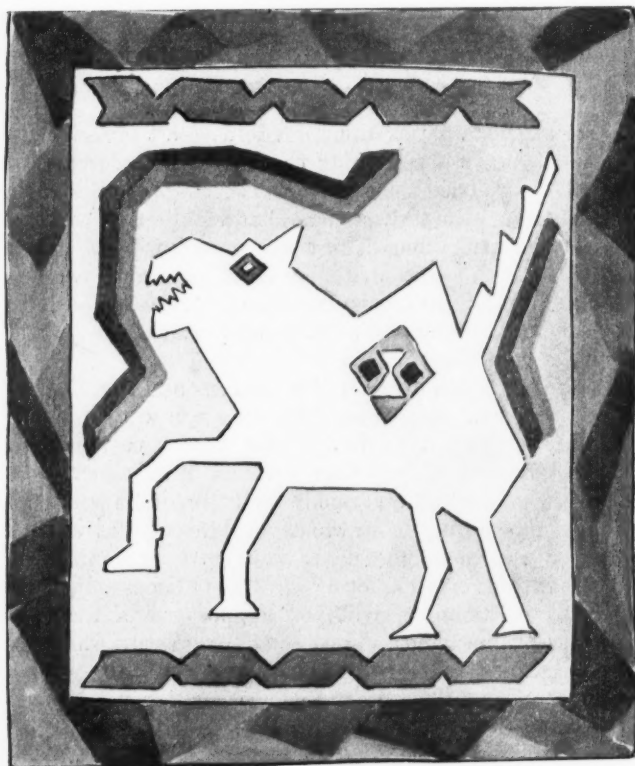
The Jersey Mosquito—G. Florsheim



The Hungry Parrot—Pfeiffer



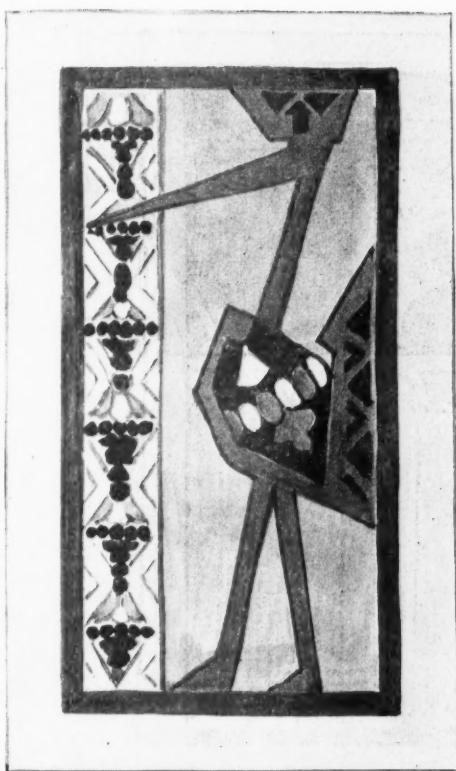
The Gay Camel—T. Laurentis



The Thunder Dog—Silbert

know them. The difference between the birds and their prototypes would have crazed Audubon. And the Wizard of California would have found enough bases of new types to have peopled a continent. The pupils laughed over their zoo in a quiet contented way continually. It was good to see their pleasure.

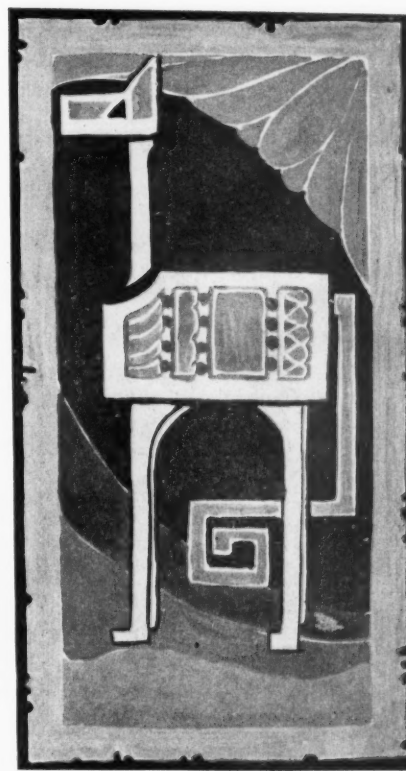
The last law of design we considered was emphasis and here we stopped and studied a few laws of humor. Oliver Wendell Holmes' recipe for it helped a lot—"unlikeness of close neighbors,—as one might mention in a breath buttercups and hysterics." The elements of surprise, unfitness, exaggeration, and the addition of a form of personification, gave us enough



The Proud Stork—Woolf



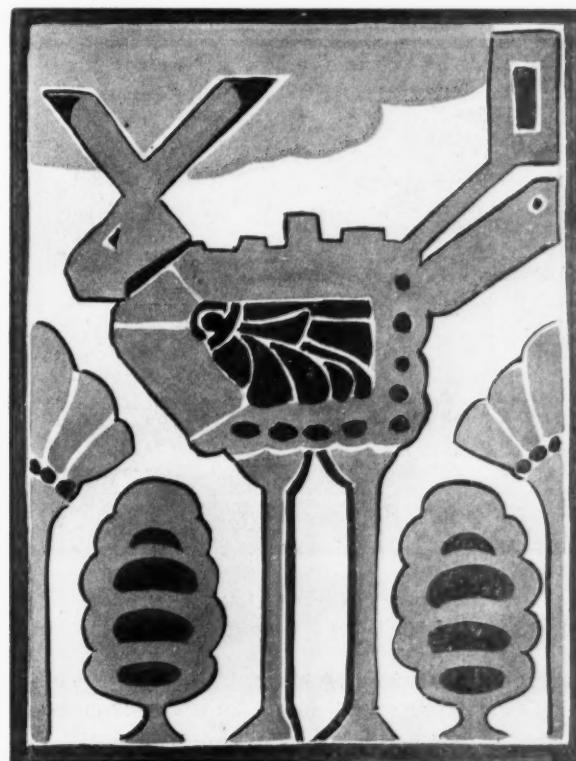
The Sissy Wampus—R. Stone



The Dressy Giraffe—M. Rickhart



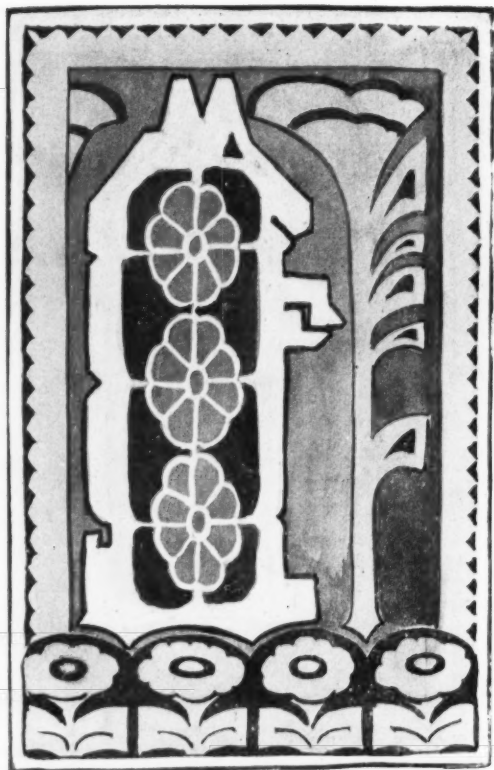
The Two-Way Goat—T. Klein



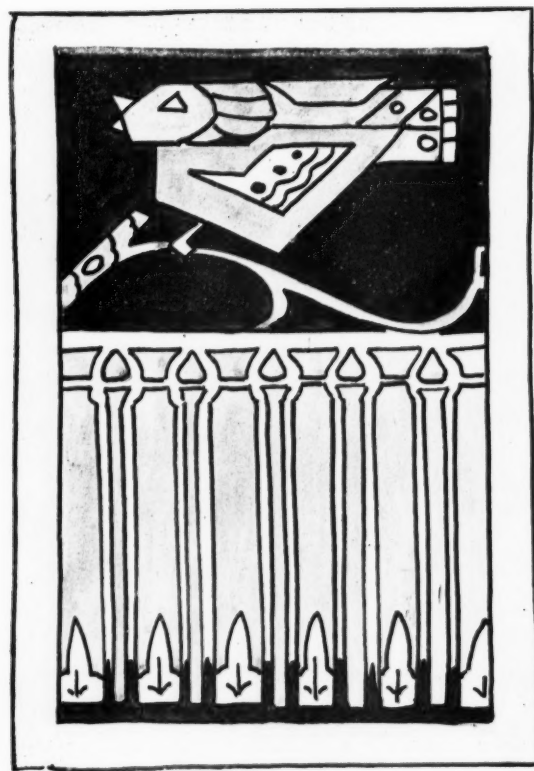
The Family Jackass—T. Donheiser

leads. The camel grew a rose on his hump, and a silly smile. "The rabbit eating daisies" plainly showed the daisies. "The cat in the moonlight" grew diaphanous in the center. The striped stockings of the Jersey mosquito became architecturally "the column of the temple." And most engaging is the expres-

sion of the family jackass, as is often the case. When we had decided what element we would caricature, we tried to arrange our emphasis there. This we did by choice of color, the most brilliant or the most broken; or by lines leading the eye thereto; or by some decorative accent. So the proud stork has a row of



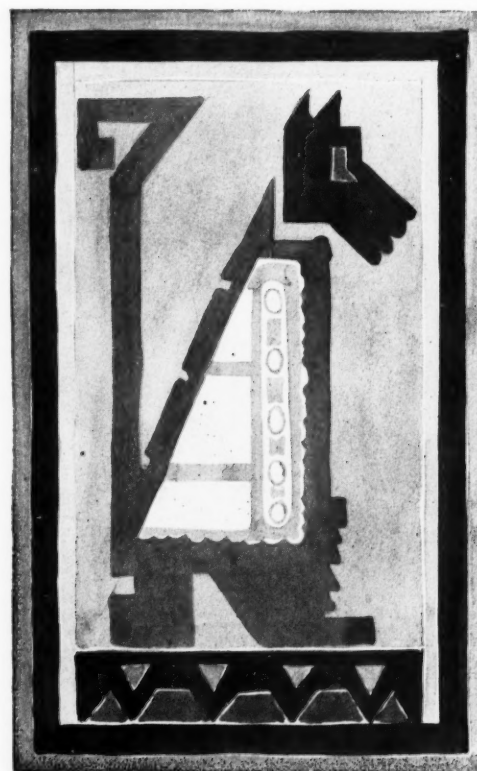
The Rabbit Who Ate the Daisies—L. Solow



The Sparrow on the Fence—P. Pollner



The Bumptious Buffalo—G. Hoenick



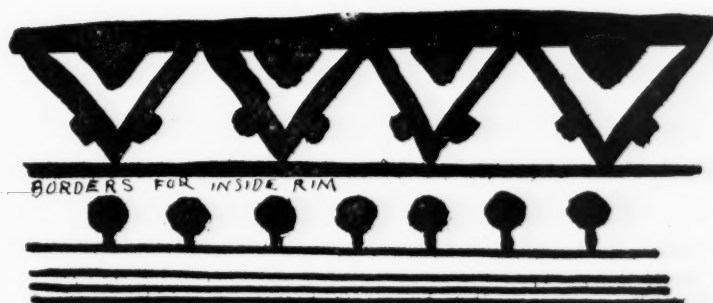
The Cat in the Moonlight—Frank Bolton

contrasting buttons across his chest. The gray chicken has a sharp black and white wing—upside down. The family jackass has wings to denote his disposition, but a storm signal over the "locale" of his kick.

Finally, we recurred to our specifications and limitations. Borders and outlines made the designs printable. Color made them gay. But something had been gained beside amusement. And that can best be told in the remarks made by the pupils on the current caricaturing in the papers, and on the sources of primitive design. "Do you know" said a very earnest youngster, "I know just how Fontaine Fox feels about little boys, he sees them all wriggling and bending in funny places." Another

child, who was studying history, brought me a drawing of the Assyrian frieze showing the Wounded Lion—"That line down his back and leg, doesn't it just *hurt*, teacher?"

"To laugh, and feel much, is not giver to many men."



Bowl—Olga Berger

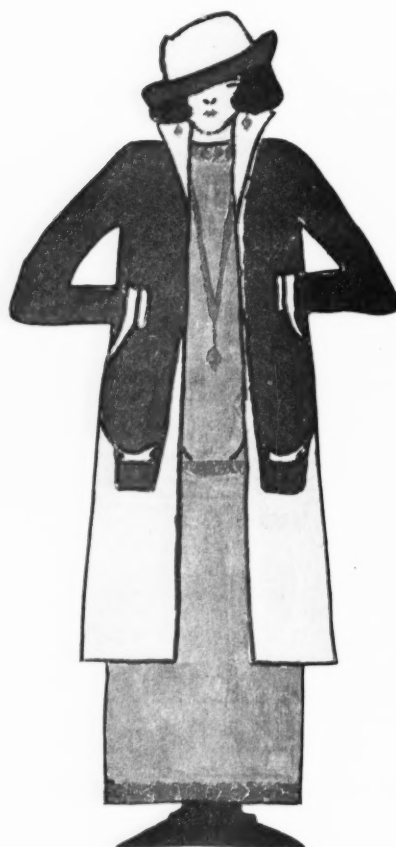
A DECORATIVE USE OF THE HUMAN FIGURE

Felix Payant

Evander Childs School, New York

IT is not difficult to look back at the time when artists and teachers both would have held up their hands in horror at the very idea of using the costumed human figure or even just the head or face as a basis of design with beginning high school pupils. Yet this is exactly what we have done and with this discussion are reproduced typical results which we consider not only worth while, but extremely gratifying, considering that they are but a few taken from the hundreds of different individual interpretations which were made.

We, as teachers, have been far too conservative in the past, far too independent upon other work done by some other person at some other time. The art instruction given the live young persons in our schools has been of the kind that belongs with the colorless pressed flowers between the musty pages of the old books on the shelves or under the glass case which stood on the fancy table in the parlor. It was about as remote from the life of the child as anything could possibly be. There still

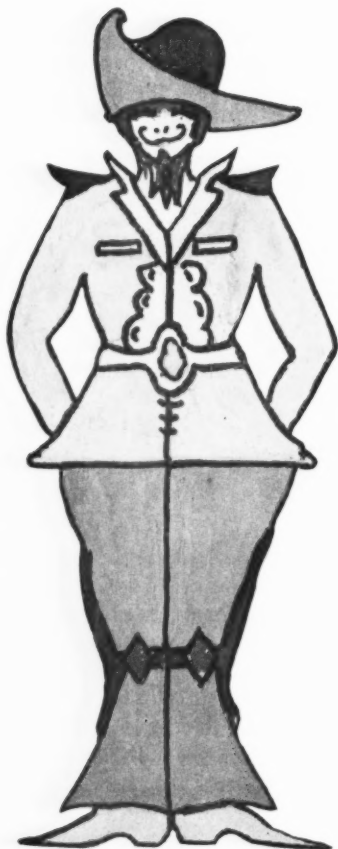


G. Bailey

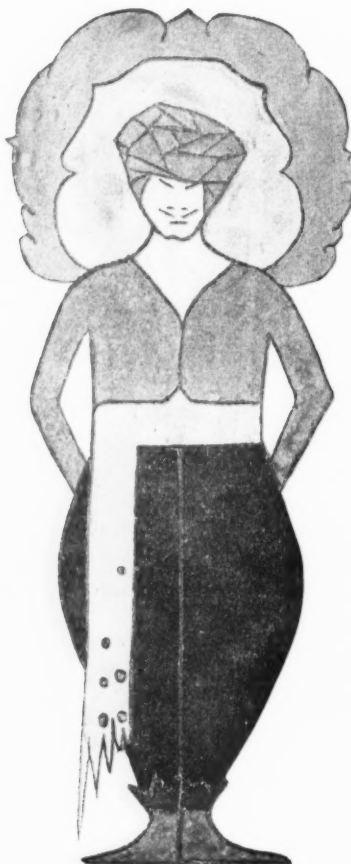
may be those teachers of art who object to this new "slant" in the work given young people for their aesthetic development. There must still be those whose spirit of instruction is of the vintage of '98.

We have failed in the past to realize that there exists a real vital relationship between the complete life of a race and its art, between the life of an individual and his art sense. Art depends upon life for its sustenance. It is one of its excrecences. A virile people produce a virile art, a decadent people can contribute nothing but flippancy in art. Why should we expect anything but a most forceful individual response from a healthy, enthusiastic group of American school children? Without a question there is an unlimited field of most stimulating and thrilling material for them without reverting to the cut and dried material which naturally calls for nothing but a perfunctory sort of response. With this we are quite familiar.

As some one has said, "that which is an outgrowth of art is no longer art." It is this very situation which has led, in this series of articles, to a condemnation of a lavish use of certain types of illustrative material when working with young wide awake pupils. Their art



J. Portera



Scharninghausen



Howard Rumpf



M. Snider



Rampes



G. Reardon

must come from their lives and experiences and all attempts to get them to outstep their own reach in this respect has little real value. It is so easy for pupils to find themselves in a situation where they feel they must agree with the teacher. Their point of view must be his point of view and vice-versa. The only real basis upon which a group of pupils can honestly produce art work which has the qualities of strength and originality is to lead them into projects which are really within their knowledge and interest.

Every one knows how eagerly the young struggle to draw the human figure. It has a fundamental appeal for them either treated realistically, symbolically or as an abstract decorative motif. The illustrations presented here represent different adaptations of the



Dorward

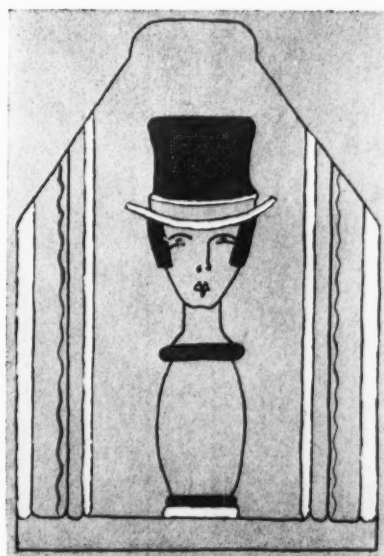
entire costumed figure and the head as it was used in various classes. For example, in some cases the aim was to produce a toy with enough humor in it to make a baby laugh, in others a display figure for wearing apparel of some kind, in others a design to decorate the covers of "King Tut" stories; and in still others where the head and shoulders only were used the object was to plan a shop window displaying head gear ancient or modern.

In the designs where the whole figure was used no new principles of design were emphasized but those of variety, unity and balance, already quite familiar, were kept constantly in mind and carried over. The new problem which engaged the entire attention of the pupils was learning a simplified diagram-

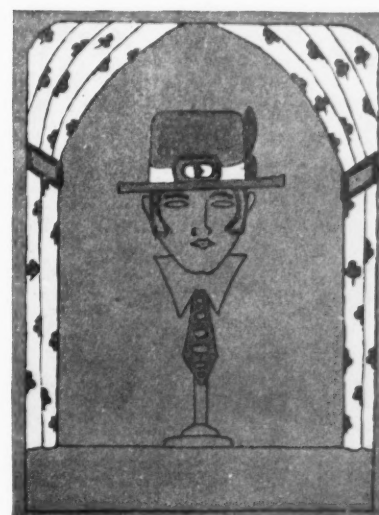
(Continued on Page 119)



J. Gersman



Wolf



Miller



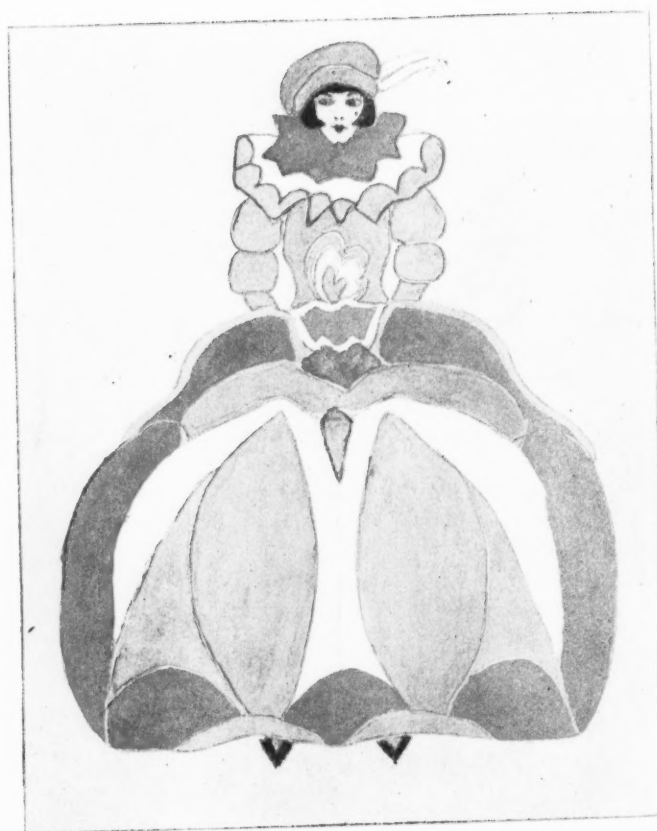
W. Stanley



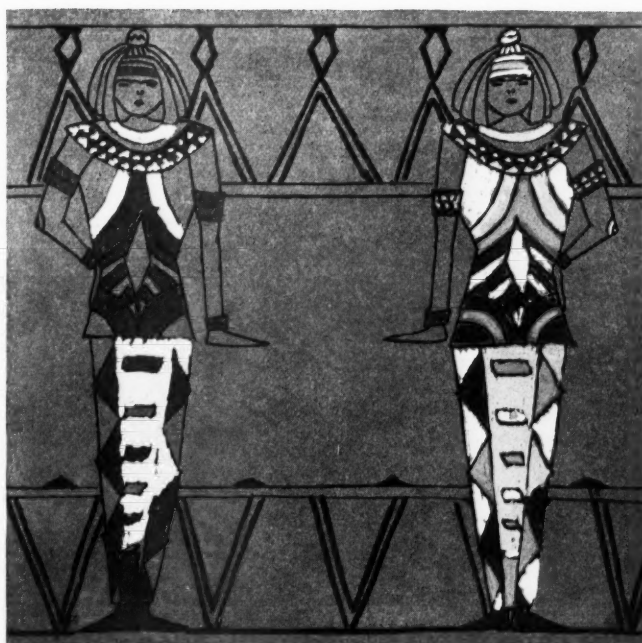
Irene Hanrahan



F. Glick



M. Flewellin



Bernstein



E. Schreiber

matic scheme for building the figure which is usually called an under lay figure by commercial and fashion artists. The one used here was based, for greatest convenience, on an eight head figure; usually taking a line about eight inches long and dividing it into equal divisions of one inch each. The middle division represents the hip line, the one above it the waist line and all other usual points of location adjusting themselves directly on or near the several divisions. With this formula, then, well in hand, they had little difficulty constructing a design about this established frame work. In fact it, in itself, has many features which stimulate the imagination.

All realistic details and intricate drawing, of course, must be eliminated in this work and all difficult features highly conventionalized in their treatment, for the ultimate aim is not correct drawing but a design pleasing in unity and which happens this time to be based on the idea of the human figure. Therefore the head is treated as an oval, the main division of which is a horizontal line, slightly curved and cutting it across the middle. The hands and feet are indicated by narrow triangles and are exactly the same length as the head—so if the head is one inch from top to bottom the triangles representing the hands will be the same and the feet which we considered as having on shoes in case of a draped figure should be slightly longer than one inch. And these are placed in a position such that the toes point directly outward at either side. In so formulating these details all attempts at complicated drawings of hands and feet, which are otherwise certain to follow, are avoided.

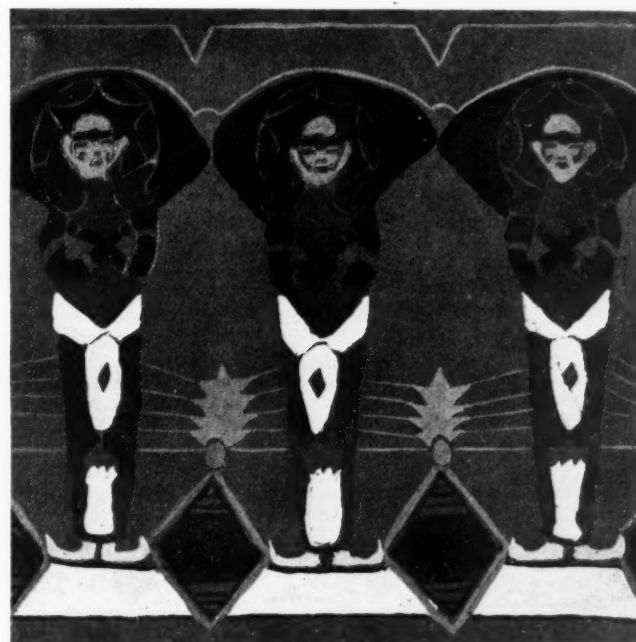
In the case of the small shop windows, the decorative treatment of head and hat was developed first as a design unit, after which the opening which defined the window was taken. This, for structural reasons, it was thought best to have made of straight lines for the base and two sides, the top alone admitting of variation.

The next step, naturally, was to place the head and hat design within the window space in the position most suitable, after which the pedestal was designed subordinate to the central figure. Finally the draperies and other details which

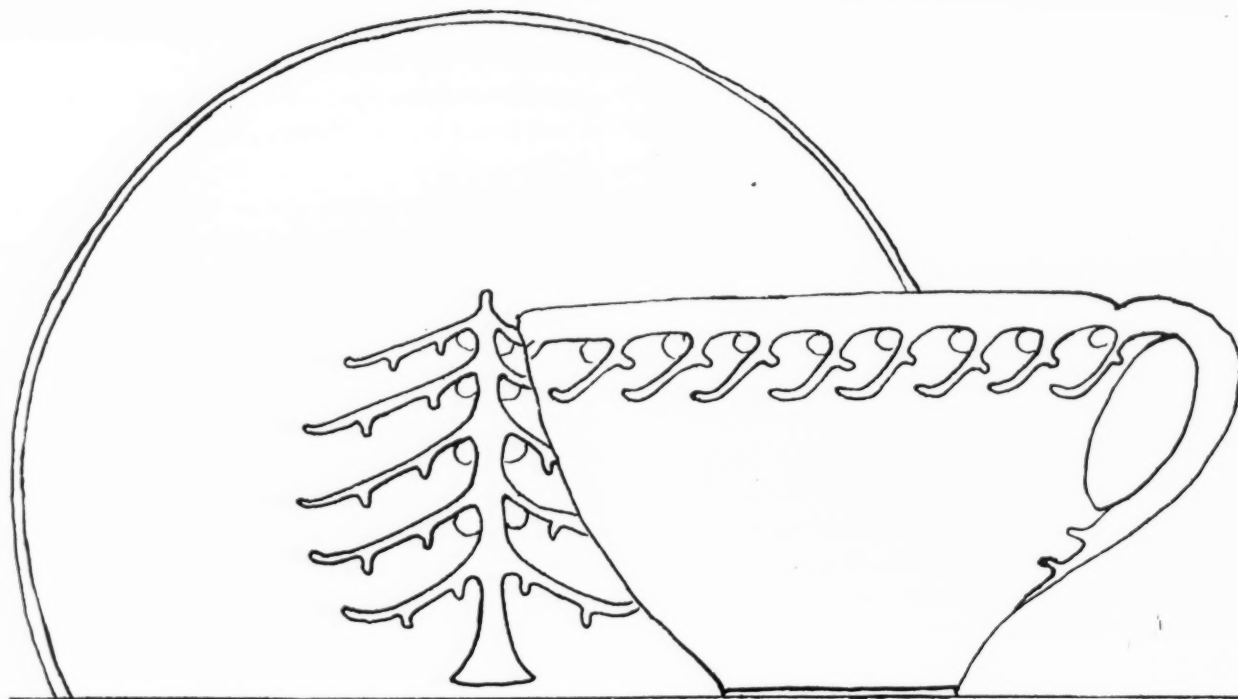
may have been necessary to complete the whole design were considered.

All this work which appears here was done by pupils who were in high school less than one year and while the work lacks the finish and subtleties of skilled draftsmanship it does possess a delightful naivete of treatment and control quite pleasing from the point of view of design.

❖ ❖ ❖ ❖



Marie Curtis



Cup and Saucer—Olga Berger

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